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SEVERAL OF RUBENS' WORKS DONE OVER

Surprising Discovery in Vienna Follows Identification of a Rococo Masterpiece in Munich

VIENNA—How is it that Rubens' pictures are so frequently victims of "restoration?" Lately in Munich the discovery of a real Rubens under a layer painted in the XVIIIth century caused a sensation. A similar case has happened in Vienna.

Several of the master's pictures which, on account of their "inferior" quality, had been put away, were rescued from oblivion and submitted to careful and thorough cleaning. The proceeding was crowned with success. There is no doubt whatsoever about the genuineness or the quality of the canvases, which have been added to the state collection.

Investigations as to the origin of the overpaint had a surprising result. A chemical test of its colors proved them to date from the XIXth century. But this statement does not suffice to explain why after all this profanation had been executed. This enigma was solved by chance through bibliographic researches made by the art historian, Dr. Abels, who discovered in a diary of a certain Professor Noltsch, who had been a pupil of the Academy in Vienna in the middle of the past century, annotations which doubtless refer to the subject.

The famous landscapist Waldmüller was then director of the Fine Arts Gallery in Vienna and had the pictures painted over. It is said that he did it for ethical reasons in order to help poor art students in procuring their work. Nevertheless he was blameworthy for this arbitrary action and in fact he had to resign his post some time later. The question whether the management of public museums should be conferred upon artists or upon scholars has now cropped up again.

—F. T.

Immense Literature of Chinese Culture Is to Be Reprinted

LONDON—The Commercial Press of Shanghai is about to commence the greatest undertaking of its kind that has yet been attempted. It is going to reprint the Ssu Ku Chuan Shu or "Collection of Four Libraries," which represents a complete exposition of Chinese literature and culture, made about 150 years ago by ten times that number of writers.

It is indeed the largest and most complete collection of books in the world and it took nine years for the scribes to prepare four sets of the library, of which three sets are now extant. The Commercial Press estimates that six years will be required to make the reprints, of which copies are destined for America, France, Japan and England. It has taken much time, search and trouble to acquire enough paper of the right kind on which to carry out the stupendous work. The Emperor Chien Lung, a great patron of learning inspired the original undertaking.

Sales by Extremists Are Few at the Royal Academy Show

LONDON—Sales are proceeding fairly well at Burlington House, but the extremists in art are rather being left out in the cold. Presumably (but not necessarily) the portraits, of which there is so great a plethora, have already been sold to those who commissioned them, so that the majority of the sales have taken place among the landscapes and still lifes.

Glyn Philpot's "The Resting Acrobats" has found a purchaser. It is the picture in the first room that represents the performers, crudely made up and rather sordid in their tawdry dress, taking their ease after their turn—a less pleasing work than the portraits that he shows in another room. Tom Mostyn and Spencer Watson are also among those whose pictures have been bought.

Malvina Hoffman Weds a Musician

Malvina Hoffman, sculptor, was married in the memorial chapel of the Cathedral of St. John the Divine to Samuel Bonarios Grimson, English musician, inventor and scientist. Near the spot where the ceremony was performed stood the bride's statue "The Sacrifice." Miss Hoffman is represented in the Luxembourg, the Metropolitan and other museums.

Longhi's "Gentleman with a Muff" Goes to Minneapolis

A VENETIAN PORTRAIT

This portrait of an unknown gentleman marks the last of the Venetian schools. The artist, Alessandro Longhi, was the son of Pietro Longhi, also a painter. He died in 1813 at the age of eighty. He painted Tiepolo's portrait, among many others. This picture, rich in tone and deftly handled, is an excellent example of the man and the period.



VALENTINER HEADS DETROIT INSTITUTE

His Appointment as Director of the Institute of Arts Is Announced—To Live in Detroit

DETROIT—The Detroit Institute of Arts announces the appointment of Dr. W. R. Valentiner as art director. He will take up his duties about October 1. He will give his entire time to the Detroit Institute of Arts and will make his residence in Detroit.

Dr. Valentiner will bring a wide experience and fine scholarship to the art side of the Museum. As secretary, Clyde H. Burroughs, former director, will remain actively in charge of the administrative duties.

As expert and advisor during the past three years, Dr. Valentiner's services have been a great satisfaction to the Arts Commission. He is one of the best-known experts in museum work today, having a thorough knowledge of nearly all the public and private collections in the capitals of Europe and seven years' experience as curator of decorative arts at the Metropolitan Museum of Art in New York.

Los Angeles Likes Its Museum

LOS ANGELES—The Los Angeles Museum reports an attendance of 548,000 visitors during 1923.

"I want to express to you how much pleasure I derived from your most excellent issue, under date of May 31st, of THE ART NEWS. It is by far the best edition of this most useful paper which has been produced, and the space devoted to the British Empire Exhibition, in your supplement, will not only be of great use to those who contemplate visiting it, but it will help those who cannot go to visualize this wonderful event.

"Please accept my very sincerest compliments, and I hope that the circulation of THE ART NEWS is increasing rapidly, and that this particular number will reach thousands of art loving people of this great country."

WALTER P. FEARON,
Fearon Galleries, Inc.

San Francisco Art Museum Homeless

Famous Palace of Fine Arts on Old Exposition Grounds Closes—New Downtown Gallery in 1927

SAN FRANCISCO—The Palace of Fine Arts, which since the Panama Pacific Exposition in 1915 has housed the San Francisco Museum of Art, is closed, and the Art Association is seeking a downtown location. The exposition grounds on which the Palace of Fine Arts stands is a portion of the government Presidio, and too far to one side of town to serve as a suitable location for an art gallery.

The association took the building over at the close of the exposition in response to the popular demand for its preservation. During the nine years since the big fair it has been a constant struggle on the part of Director Laurvik both to keep the immense building adequately filled with exhibits and also to obtain attractions which would draw the public so far aside from the beaten path.

Whatever downtown location may be secured will in any event be but a temporary one. The plans of the war memorial which is to be erected at the Civic Center are going rapidly forward, and the first unit of the handsome gallery which is to house the Museum of Art is definitely promised before 1927.

Director Laurvik has accomplished under great odds a splendid work for San Francisco art. Fifty galleries have been kept constantly filled for the inspection of the public, with both permanent and traveling exhibits. Many nationally important shows of paintings, tapestries, rugs, etc., have been held under his supervision. A reading room was opened and made a permanent feature, unique in character, containing practically every art publication of the world, and forming the nucleus for a reference library of art.

It is understood that a movement is under way for the preservation of the Palace of Fine Arts, though it will no longer serve in its former capacity.

—Harry Noyes Pratt.

A RAPHAEL IS FOUND BY GERMAN EXPERTS

Investigation by Professor Huppertz of Dusseldorf Leads to Identity of "Madonna di Gaeta"

BERLIN—Evidence of the genuineness of a panel by Raphael in German private possession was obtained through investigations by Professor Huppertz of the Dusseldorf Academy. The so-called "Madonna di Gaeta" was supposed to be a copy of the famous "Madonna Alba" in the gallery in Petrograd.

At a conference in the Academy in Rome Professor Huppertz, before a circle of Italian scholars, gave clear and visible proof for his assertion, the picture being a work of Raphael in 1505. Besides there being a fundamental difference in shape—the painting in Petrograd is round, the other square—there are variations in details which evidence the independent conception of the work in question.

The "Madonna di Gaeta" is known to have adorned the church in Gaeta until 1809, the year of the French siege, when the picture was damaged by a bullet and cut in pieces. A dealer in antiques acquired these pieces and had a copy made for the church. Raphael's work was carefully restored and came into the possession of Count Wylisch-Lottum, who was then ambassador at Naples.

His son, the duke of Puttbus, is the present owner of the panel. He intended to sell it in Switzerland, unaware of its real value. The German government interfered and put a veto to the exportation. The panel, which was already on the way to Switzerland, was retained in Munich and carefully studied and examined by several experts.

The theme is identical with that of the "Madonna Alba." The Virgin is sitting in a meadow with an infant Christ on her lap and Saint John near. But the expression in the child's face in the German-owned picture is much more serious and Professor Huppertz points to a marble relief by Michelangelo—at present in London—which he says may have influenced Raphael's rendition. This relief of 1503 was then owned by Taddeo Taddei, a Florentine art lover, where Raphael very probably saw the work during his sojourn in Florence in 1505.

—F. T.

NEXT INTERNATIONAL IN AUTUMN OF 1925

Spring Exhibition to Be Given Up at the Carnegie Institute—Growing Attendance One Cause

PITTSBURGH—There will be no International exhibition of paintings next spring, according to an announcement made last evening by Homer Saint-Gaudens, director of fine arts at Carnegie Institute. The twenty-fourth annual will be held in the fall of 1925.

The change in date was recommended to the board of trustees of the Institute after a study of the situation by the fine arts committee, and the recommendation was adopted.

The first consideration in making the change was the fact that the show is drawing a larger attendance year by year. This year's exhibition, for instance, has been attended by almost twice as many people as the twenty-first. The trustees feel that if the exhibition is held in the late fall, the increase will continue, and that the visitors to the show will be more comfortable if it is held in the early winter months instead of the late spring and early summer, as at present when sometimes very warm weather is encountered.

Another reason which prompted the change is the growing importance of the rotary exhibitions after each International. Two have already been held and the third, that from the twenty-third International, is now under way. Through these exhibitions the Pittsburgh International serves not only Pittsburgh but other cities of the United States as well. Under the present arrangements the tour paintings are away too long a time from European artists.

Under the new time for holding the exhibition the Institute in connection with other American museums can offer the European artists at least three important shows all in one winter, which will be an extra incentive to have them send their best canvases to this country.

Ben Foster Wins Popular Prize at the Detroit Art Institute

DETROIT—In the popular voting contest at the tenth annual exhibition of paintings by American artists at the Art Institute, Ben Foster's painting, "In Maine," took first place with more than twice as many votes as its nearest competitor, "The Expulsion," by Eugene Savage. Douglas Arthur Teed, a Detroit painter, is third with his "Teller of Tales." Marion Danforth Page with "Jackie and Flora" is fourth, and Francis P. Paulus, of Detroit, is fifth with "A Shower of Gold," a Bruges landscape.

Jean McLane took sixth place with a portrait of DeMarus Lee, a young girl in yellow dress, and Gertrude Fiske seventh with "Nude." Eighth and ninth places went to Jonas Lie's "Maidens in the Forest" and William M. Paxton's "The One With the Dark Red Hair," respectively. The remainder of the voting was scattered.

Archduke Franz Ferdinand's Art Objects to Go at Auction

VIENNA—The late Archduke Franz Ferdinand had collected a large number of antiques, furniture, objects of decoration, ecclesiastical utensils and pictures, etc. These objects have partly been allotted to museums and churches. The rest will be sold at auction to the benefit of a municipal fund from which the archduke at the time rightly or wrongly had drawn the means for his acquisitions.

The most important among the items are several articles of inlaid woodwork from a castle in the northern Tyrol. There are also works in wood of the Middle Ages and metal work, especially tin and copper objects from Germany. Four large pictures by Makart, allegorical representations of the seasons, have been valued at a hundred million kronen.

By Julius van Blaas is a canvas of colossal dimensions, depicting the late Emperor Francis Joseph at a eucharistic meeting.

—F. T.

No Art Center in Central Park

Mayor Hylan has abandoned the plan to construct a music and art center in Central Park. He says that a tentative site has been selected just below 59th St., between 6th and 7th Aves.

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Statue by MacMonnies Sold in Atlanta

"DUCK BABY"

By FREDERICK MACMONNIES

This is one of the thirty-nine works of art sold by the Grand Central Galleries in the
course of the recent exhibition conducted by them in Atlanta. The statue was acquired
by a collector of that city.**NEW YORK'S MUSEUM
HAS RARE PICTURES**Prints of Early New York and
One Historical Painting Already
Shown in the Gracie MansionFor the first time in its history the
City of New York is to have a museum
purely local in purpose and character,
one that will fill the place here that the
Carnavalet Museum does in Paris. The
Museum of the City of New York, in
the old Gracie mansion in Carl Schurz
Park at 88th St. and the East River,
under the directorship of Henry Collins
Brown, is gradually assuming something
of the character and scope its officers
hope to achieve for it.Although at the present time the
Museum consists chiefly of empty rooms,
there are sufficient exhibits on the first
floor and on the staircase leading to the
second floor to give visitors some faint
impression of what the Museum may
become. The Museum authorities did
not gain possession of the Gracie man-
sion until last January and it is not
expected that the formal opening will
take place until next November, but the
entrance is open wide every weekday
and visitors are welcome.What one sees on visiting this
Museum in the course of making is**CHARLES YOUNG
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simply an entrance hall hung with
prints and pictures of old and present-
day New York; a few ship models in-
cluding one of the *Clermont*; one of the
latest word in Hudson River steam-
boats, the *Hendrik Hudson*; another of
the *Asia*, a Cunard sidewheeler of 1850,
and three models of square-rigged
American ships of the last century.
Models of locomotives of old-time types
are also among the exhibits.At present the pictorial display in
the Museum is its chief feature and
includes familiar and rare prints com-
ing down from the New York of an
elder day. These range in subject from
one of the site of the Gracie mansion
in 1831, the first yacht race held in New
York harbor, to the animated litho-
graphs of the early fire department at
work. Modern New York is also pic-
tured in drawings and etchings, and
among the few paintings is one showing
the destruction of the equestrian statue
of George III at Bowling Green.Director Brown hopes to be able to
include in the permanent collections
New York furniture, silver and
costumes among other things, and he has
also a plan for a Marine Room to be
devoted exclusively to models of sea-
going vessels and harbor craft particu-
larly associated with the port of New
York, their plans, logbooks, and other
maritime souvenirs. The old-time charm
of the Gracie mansion serves as a par-
ticularly appropriate setting for the old-
fashioned things to which it is to be
devoted.Phoenix Ingraham is president of the
Museum; Victor J. Dowling, vice pres-
ident; Henry Richmond Taylor, treas-
urer; Robert Le Roy, secretary, and
Guy Emerson, assistant treasurer.

Mr. Simmons to Sail July 2

Isaac Simmons, of Lewis & Simmons,
will sail for England for a summer
abroad on the *Mauritania* on July 2.**DUKE NOT TO SELL
HIS DUTCH PICTURES**Relief Felt in England When the
Decision of Westminster Is
Announced as to Sale in JulyLONDON—It is reported that the
Duke of Westminster has decided not
to include any of his Rembrandts or
other Dutch masterpieces in his sale at
Christie's in July. This is a source of
relief to those who had anticipated that
many of these works would be bought
up by the United States.We can better bear to part with the
Rubens and the Claudes which are to
be included in the dispersal.

—L. G.-S.

Graupe's to Hold an AuctionBERLIN—Paul Graupe announces
an auction of incunabula, valuable manu-
scripts, editions de luxe and illustrated
French books of the XVIIIth century
to be held June 23 to 25. The firm is
also in possession of the late Prof.
Münsterberg's library, which is unique
in the line of literature on East Asiatic
art. There is also a very interesting
collection of posters and a most im-
portant collection of ex-libris, dating
from the very beginning of this branch
of art until the present time.**ART IN AMERICA**The following important illustrated Articles
dealing with PICTURES AND WORKS OF
ART IN AMERICAN COLLECTIONS, both
Public and Private, have appeared in the BUR-
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MORE DEALERS PLAN SUMMER IN EUROPE

Various Countries Are the Destina-
tions of Those Who Have Gone
or Will Go in the Near Future

Although most of the New York art
dealers who are to spend the summer
abroad are already in Europe there are
several who have been detained here by
business and are now planning to leave
this month or early in July.

Sir Joseph Duveen will sail on the
Aquitania on June 18 for London and
Paris to remain until October. He will
be accompanied by Lady Duveen and
their daughter Miss Dorothy Duveen.

Otto Bernet, of the American Art
Galleries, is to sail on the *Paris* on July
2 to spend ten weeks abroad. He will
visit England, France, Holland, Italy
and Switzerland.

Louis Ralston, accompanied by Mrs.
Ralston, will sail on the *Aquitania* on
June 18, intending to tour England,
France, Germany and Italy before his
return in September.

Isaac Simmons, of Lewis & Simmons,
will sail for England on the *Mauretania*
on July 2.

James P. Silo, of Silo's Fifth Avenue
Art Galleries, sailed for Europe on the
Adriatic on June 7. After a stay in
England Mr. Silo will make a tour of
the Continent, returning to New York
late in August.

Edmond T. Duvall, of the Clarke
Galleries, is to sail on the *Homer* on
June 21. He will be away until early
in the fall.

Paul Reinhardt, of the Reinhardt
Galleries, is planning to leave for
Europe early in July to spend the sum-
mer abroad.

Albert K. Schneider, of the John Levy
Galleries, is to leave for Europe early
in July.

R. C. Henschel, of Knoedler & Co.,
sails for France today on the *Olympic*.
Mrs. Augustus W. Clarke, president
of Clarke's Galleries, will sail on the
Olympic on July 5 to visit her late hus-
band's relatives in England.

France Touched by Rockefeller's Big Gift for Restoration Work

PARIS—We have only too often had
occasion to deplore the state of neglect
into which are falling some of the purest
examples of French art—notably Ver-
sailles and its wonderful gardens, and
which, owing to lack of means, seemed
to be condemned to a premature death.
With all the more gratitude then do we
welcome the magnificent gesture of Mr.
John D. Rockefeller, Jr., who has just
offered to France a gift of a million
dollars to be devoted to the completion
of the roof of Rheims Cathedral, the
upkeep of the Gardens of Versailles, and
the restoration of Fontainebleau.

Such an act is an honor to him that
gives and him that takes; it is an in-
spiration of the intellect and of the
heart. It carries the deep significance
that works of art do not belong only to
those who have received them as a heri-
tage from their ancestors, but to all who
appreciate their beauty. Mr. Rockefel-
ler was so moved by the sight of these
artistic treasures falling into decay that
it was immediately impressed upon him
that he had a right of possession over
them in proportion to the sentiment
their condition had aroused, that in the
best sense these works of art belonged
to him more than to many of the French
who hardly knew of their existence, and
that this conferred upon him the duty
of contributing to their preservation.

With that practical sense and quick-
ness of action which characterizes
America, this idea immediately took
form and materialized into the offer of
help which will deeply touch all those in
France—and they are numerous—who
have preserved the sense and the cult of
beauty.
—H. S. C.

XIXTH CENTURY ART OF FRANCE SHOWN

Summer Exhibit at Durand-Ruel's
a Summary of Work by Masters
of a Great Period of Painting

In the score of canvases that furnish
an early summer exhibition in the
Durand-Ruel Galleries is comprised a
fairly general summary of that great
period of French art which grew and
developed in strength and beauty through
the last half of the XIXth century.
Grandeur was never the note of that
time although something approaching it
is to be found in the Delacroix paint-
ing of the deposition of the dead Christ,
a work that first catches the eye with
its solid masses of brilliant colors and
holds the attention through the poignant
suffering he indicates in the faces and
poses of the figures grouped around the
nail- and spear-pierced body just low-
ered from the Cross.

Tragedy abides only here, for else-
where on the walls, except for the
second Delacroix (one of his Algerian
scenes), is sounded the note of lyric
beauty always associated with this
period of French pictorial art. It is at
its sweetest evocation in the two small
Corots, one of a peasant's cottage on
the edge of a wide plain, the other of a
vista of a road crowned by a spired
village church; in the two riverside
scenes by Sisley; and in the three har-
bor scenes by Boudin, two of which are
in his pearly grey schemes, the third
with an evening sky shot with red and
yellow lights.

The canvases by Guillaumin, Pissarro,
Renoir and Monet carry this tradition
of beauty into the flower of the Im-
pressionist school. The wooded interior
with a man chopping by Dupré is full
of the older note, as is the figure of the
woman in the red waist by Corot that
is as luminous as rich stained glass in
sunlight. It is left to Degas, the earlier
Degas of the race-track scenes, to carry
the spectator into the fashionable world
of Paris of that time; and to Gauguin
to give the one touch of Post-Impres-
sionism in a Tahitian figure group, one
sionism in a Tahitian figure group.

Landscapes at City Club

A group of landscapes lent by the
Babcock Galleries form the summer
exhibition at the City Club. Some of
the landscapes might rather be called
marines, but none of them go farther
than a harbor with a background of
terra firma. H. A. Vincent's "Harbor
Entrance" is in subdued middle tones
blending softly, while George Pearce
Ennis uses a rich green-blue in his rock-
lined "Friar Head."

Paul King is represented by a beauti-
ful painting of houses in falling snow,
very smoothly done and full of light.
John Costigan's "Sky Study" is sug-
gestive of movement, a study of wind
as much as of cloud form. Richard
Kimbel's "Camp O'Hara" is a Rocky
Mountain scene, with tall mountains of
a lapis lazuli blue crowned at the top
with a refulgent rose.

There are two interesting horse pic-
tures, one of a mare and her colt
painted by Henry R. Poore and
"Tedium" by W. R. Leigh, in which two
Western ponies wait with resignation
for their riders who are paying a visit
in a very primitive adobe hut that
crouches under the lee of a rock. "In
the Garden" by Abbott Graves, "The
Summertime" by Edward Dufner, "The
Day Ending" by A. P. Lucas and "Fish-
ing Fleet" by Sigurd Skou comprise the
rest of the exhibition.

Ship Prints at Ackermann's

Through the month of June there is
on view at Ackermann's a group of
aquatints and lithographs the subjects
of which are chiefly famous American
clipper ships. Among the twenty-three
prints are one of the *Dreadnaught*,
lithographed by N. Currier, the *Great
Republic* printed by Currier & Ives, the
Queen of the Clippers, another of the
early Currier lithographs, and a view of

the burning of the *Golden Light* in
which the artist left no idea of the fury
of the flames to the imagination.

The aquatints, more artistic in feeling
and color, include a superb print of the
beginning of the action between the
Shannon and the *Chesapeake*, two views
of old three-decker British men-o'-war
off Malta, one of the whale fishery in
"Davis' Streight," as they spelt that
Arctic passage in the early part of the
last century, and two beautiful aquat-
ints of the handsome British clipper
Ambassador and of the sidewheel
steamer *President*. The view of the
"Royal Dockyard at Deptford" is rich
in maritime interest as well as strong in
its technical appeal, and the same quali-
ties pertain to the spirited view of the
British bark *Caesar* entering the harbor
of Georgetown, Demerara.

Rare Art Works in Estate of

Lady Pellatt to Go at Auction

TORONTO—The Jenkins' Art Gal-
lery will sell at auction the estate of the
late Lady Pellatt June 23 to 27, inclu-
sive. Some rare works of art are in
the mansion, called Casa-Loma, includ-
ing paintings by Reynolds, Romney,
Lawrence, Constable, Kneller, Van
Dyck, Turner, and the American cow-
boy, Charles M. Russell.

Among other things to be sold are a
notable collection of porcelain and sil-
ver, a collection of English, French and
Bohemian glass, some royal Aubusson
tapestries, French and English furniture,
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Talented Children Exhibit

An exhibition of the work of the
children in the School Art League's
Saturday morning class for gifted chil-
dren conducted by Dr. Henry E. Fritz
has been held at the Art Center and
closes today, June 14. The work is that
of thirty children from eight to sixteen
years of age who were selected from
263 applicants because of their artistic
gifts. Illustrations for story books,
linoleum cuts, carvings, colored designs,
appliqué hangings, embroidered and
printed runners and plaster casts are
some of the exhibits. Nothing is copied
or imitated; each object is entirely the
creation of the child.

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LADY PELLATT

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ART IN THE SOUTH

The first invasion of the South by those American artists who are members of the Painters and Sculptors Gallery Association was a signal success. The financial results were gratifying, since to dispose of twenty-nine paintings and eight works of sculpture for a total of \$31,000 within the space of two weeks is ample testimony of the selling machine that has been built up by Mr. Clark and his associates and is a good deal of a triumph for his idea of establishing a new agency for the sale of native art works through the financial cooperation of lay members.

As a purely art invasion the exhibition taken by the Grand Central Galleries to Atlanta was even a more pronounced success. The attendance was so large that the regular exhibition hours had to be extended. The galleries opened earlier and remained open every day until midnight instead of being closed at half-past ten as was scheduled. Upwards of 25,000 persons visited the show and there was sufficient popular interest created to raise money enough to buy one painting for the proposed Atlanta museum by subscription.

Since Robert W. Macbeth, of the Macbeth Galleries, took his American historical retrospective exhibition of 151 paintings to Dallas in the fall of 1922 no such show of native art has been seen in the South as was exhibited at Atlanta. To our Southerners, brought up in the stately traditions of XVIIIth century portraiture, the display from the Grand Central Galleries was much in the nature of an exotic and their enthusiastic appreciation was another sign of the closer binding together of the North and South in art, as well as there has been for a longer time in industrial ideas. That the management of the Grand Central Galleries is responsive to the long-abiding tradition of devotion to family portraiture is made plain through the announcement of its plan to take a special exhibition of portraits to Atlanta next January. This will be in addition to the regular show which will be held next May and which in the future is to be an annual event in that city. What Atlanta has done with music through the yearly visits of the Metropolitan Opera Company she now proposes to do with representative art.

SHIP MUSEUM PLANS

In spite of its long career as a seaport and the enormous amount of trade carried on by its shipping New York has taken almost no interest in the matter of preserving maritime souvenirs of its seagoing ships and its purely local harbor and river craft through the medium

of a marine museum. The fame of its clipper ships, of the first steamboat in the world, which was navigated here; of being the birthplace of the Monitor, a craft that revolutionized naval vessels and warfare afloat; of its North River sloops and splendid passenger steamers, and even of the humble old sailing lighter—all these types in model or pictorial form have no permanent abiding place in this the greatest seaport of the Western Hemisphere.

Not that these records do not exist here. On the contrary there is a wealth of material scattered about in shipping offices, in institutions connected with the sea (even in such unexpected places as banks), and in private collections. There is a church in Brooklyn that has, in the European fashion, four ship models as votive offerings, and the Metropolitan Museum has opened its doors to one collection of ship models of English build although it has as yet given no signs of being ready to welcome an exhibition of American vessels. Gathered together in one marine museum these would make an impressive display and one worthy of the record of the port of New York. Dispersed as they are we have no such single assemblage as the great seaports of Europe know or as the exhibit which is one of the distinguished features of the city of Salem.

This idea of a marine museum is revived again through the coming into actual being of the Museum of the City of New York with its plans for a Marine Room and its actual possession of a few ship models and pictures of local maritime scenes. Henry Collins Brown, director, is desirous of making the Marine Room actually a representative one in so far as it would represent the ships and their souvenirs of the port of New York, but in view of the fact that the Gracie Mansion, which houses the Museum's present collections, is not a fireproof structure, owners of fine models or other souvenirs are loath to lend them to the museum. A fireproof wing would obviate this, but it is not likely at the present time that the municipal authorities would feel disposed to appropriate enough money for this. The one encouragement to be found by all those interested in a marine museum for New York is that in the Museum of the City of New York we have the inception of such an institution even if it is a long way from anything like complete fulfillment.

STUDIO NOTES

Alice G. Locke will spend the summer by a cruise on the Mediterranean.

Caroline M. Bell and Julia M. Wickham will start on June 20 for an extended Western trip.

Henry C. White and his son Malcom have gone to Mystic, Conn., to paint.

Gerald Thayer and Mrs. Thayer are still in the Barbadoes painting and writing.

Julius Rolshoven has gone to his villa near Florence, Italy, for the summer.

Enid Yandell, sculptor, will go to Edgartown, Mass., for the summer.

Eulalie Dix Becker will spend the summer at her home in Provincetown.

Maude Sherwood Jewett, sculptor, has gone to her studio at Easthampton, L. I.

Katherine Langhorne Adams will complete her studio at Sneed's Landing on the Hudson and will remain there for the summer.

Caroline Van H. Bean, who sailed for Europe last month, is now in Budapest.

Lillian B. Link, sculptor, will soon go to her summer place, "The Willows," at Truro on Cap Cod.

E. B. Smith will spend the summer at Highland Falls on the Hudson.

J. Alden Twachtman will paint at his home in Greenwich this summer.

William Meyerowitz has given a demonstration of the making and printing of an etching before the moving picture camera. The film, which is called "The Magic Needle" will soon be shown in New York.

Gertrude B. Bourne is exhibiting water colors at the Halcyon Park Club, Cork St., London. She will visit France and Italy this summer.

Ethel Blanchard Collier has removed from Boston to New York. She will sail June 21 with a sketching class to Europe and on her return will open a studio in Gramercy Park.

Miss Jean Collow and Miss Edith Gellenbeck, of Cincinnati, will spend the summer traveling and painting in France, England and Italy.

CARNEGIE'S POPULAR
PRIZE FOR PARCELL

"Portrait of My Mother" by Young
Pennsylvania Painter Wins by
a Big Majority—Artist Is 28

PITTSBURGH — Malcolm Parcell was awarded the popular prize of \$200 for his painting "Portrait of My Mother" in the Carnegie Institute's twenty-third International exhibition. The announcement was made by Homer Saint-Gaudens, director of fine arts.

The Parcell painting won by an overwhelming majority. Its five nearest competitors were: "Study of a Russian Dramatic Artist" by Savely Sorine, "The Twins" by E. Martin Hennings, "Spring Morning" by Edward W. Redfield, "Road and River" by Gardner Symons and "The Three Graces" by Emile René Ménard. About 4,000 votes were cast. The award was based on the votes of the visitors to the exhibition during the past two weeks.

Malcolm Parcell was born in 1896 near Washington, Pa., where he now lives, and where his father is a prominent Baptist minister. He studied art in the Carnegie Institute of Technology. His work first came to public attention when a painting by him was awarded first prize in the annual exhibition of the Associated Artists of Pittsburgh in 1918. In 1920, at the show of the National Academy of Design, his painting "Louise," which has been purchased for the Pittsburgh public schools by the Hundred Friends of Pittsburgh Art, was awarded the Saltus gold medal. He has been represented in the nineteenth, twentieth, twenty-first, twenty-second and twenty-third International exhibitions at Carnegie Institute. No other American artist of his age has earned for himself such a notable position in American art.

The popular prize created much interest among visitors and will no doubt be repeated next year. The paintings of figures or in which figures appeared were more than twice as popular as those of landscapes or of marines. The Italian exhibit, represented with nineteen paintings, polled almost as heavy a vote as the British exhibit with seventy-four paintings.

In its report of the twenty-third International THE ART NEWS had this to say of the Parcell picture:

"In the American section it is impossible not to pause before Malcolm Parcell's 'Portrait of My Mother.' There is something of eternity in this work, fine in draughtsmanship, exquisite in coloring. The young American painter has out-Whistled Whistler in portraying the calm, the solitude—aye, the desolation—of advancing age sensing the not-far-distant coming of the dread messenger. The seated figure, which has the delicacy of Dresden china and the integrity of marble, is seated in the midst of an idealized landscape, looking toward a far and faintly luminous horizon, symbolical of both hope and mystery."

OBITUARY

LUCILLE JOULLIN

Mrs. Lucille J. Benjamin, better known as Lucille Joullin, because she signed her paintings with that name, died at her home in San Francisco. She was born in Geneseo, Ill., in 1876. She studied at the Art Institute of Chicago and in San Francisco. Among her works is the "Algerian Slave" in the Bohemian Club in that city.

EMILE CLAUS

Emile Claus, painter, is dead at his home in Astene (Zonneschuyt), Belgium. He is represented in the present International show at the Carnegie Institute, Pittsburgh, by a picture entitled "October Morning—Banks of the Lys."

Pratt Scholarship to Johansen

The Alumni Association of the School of Fine and Applied Arts, Pratt Institute, for the past two years, has raised \$1,000 annually as a memorial fellowship for European study and travel. Last year this fellowship was won by Miss Helen Hoyt, of Denver, who is now in Europe. This June the fellowship has been awarded to Anders D. Johansen. Mr. Johansen has exhibited paintings in Chicago, New York and other cities. The judges this year were Herbert Adams, Francis C. Jones, William Haugaard, Walter Scott Perry and Helma Becker.

A. C. Finley Wins Prix de Rome

A. Clemens Finley, Jr., a student of the National Academy of Design, is the winner of the 1924 Prix de Rome of the American Academy in Rome. The aspirants were given the subject of "Spring" for a mural design and although Finley's work was not completed, the jury voted for him owing to the soundness of his composition. E. H. Blashfield, F. C. Jones, Russell Cowles and Eugene Savage comprised the jury.

PARIS

Six well-known American artists—Messrs. Paul W. Bartlett, Leslie Cauldwell, Walter Griffin, W. S. Horton, Lendall Pitts and Ernest Rosen—have formed a group and are at the present moment holding an exhibition in the Jean Charpentier Gallery. Here the portraits and still-life studies of Mr. Cauldwell may be contrasted with the landscapes of Mr. Griffin and Mr. Pitts, and with those of Mr. Horton which are impressionistic, rich and varied, with the graceful nudes of Mr. Rosen and the vigorous sculptures of Mr. Bartlett.

In the same gallery there has been organized an important exhibition of decorative works by Mr. Robert W. Chanler. For those—more numerous than one might imagine—who are of the opinion that oil painting properly so called is perhaps not the best of mural decorations, and that, if practiced on a large scale, realism is a mistake, this exhibition has been a feast for the eyes and the mind. Although Asiatic methods and style form the basis of his art, Mr. Chanler is nevertheless one of the most original of decorators.

Another American artist, and one of French origin, Mlle. Louise Janin, who has just been showing her pictures at the gallery of Bernheim Junior, also proves how greatly a knowledge of Oriental art can revive and benefit artistic inspiration. The study of art has too long been inspired solely by Greek works, or rather by a limited number of them, to the exclusion of every other art. Today our knowledge of this art is very extensive, and the old Greek sculpture has had a vivifying influence on modern art, but there is no valid reason why Egyptian art or Assyrian art or Indian or Chinese art should not be studied, to take only the important divisions. Every artist is entitled to choose his masters where he will, and the variety of influences under which modern art has been moulded will certainly form later one of its greatest attractions. China, India and Japan have exercised their influence in the artistic development of Mlle. Janin, and this has been all the more decisive in that her particular type of mind, at once poetic and metaphysical, separates her widely from the narrow realism which contents the aspirations of the majority of painters of today, as a dish of fruits or a vase of flowers might do. Her ambition is of a higher order and is already justified by certain of her compositions such as the "Tribute of the

Sea," executed with a very sure art, and her "Submarine Fantasy," with its fine decorative rhythm. But she will not fully realize her aim unless she takes care to remember that painting is before anything else a plastic art, that it can only live if, and to the extent that, it is solidly based upon life—like that of Puvis de Chavannes, for instance—and if she knows how to preserve her work from the mannerisms and affectations of cheap poetry.

Of the twenty etchings selected by M. Marcel Guiot for his exhibition "Paris of our Day," ten are American and chosen from among the best. The talent of a MacLaughlan or a Webster is no longer to be disputed, that of Mr. J. T. Arms is astonishingly accurate and precise, the plates of Caroline Armington are of a charming simplicity and homeliness, and those of F. M. Armington are broad and true to life. As for Mr. Webb, particularly in his recent plate "The Spire of Notre Dame," it must be said that he is making great progress and is in course of becoming a first-rate worker who will distinguish himself. Among the French etchers mention should be made of M. Béjot and M. Leheutre, whose views of Paris are to be commended for their sentiment and exact light effects, and among them, Forain, Naudin, Legrand, Brouet, Vertès and Gatier, the last named being a clever and modern portrayer of the night life of Paris of today.

It is a pleasure to meet again, at M. Le Garrec's, Béjot the etcher of bridges and transparent streams, who is always to be found where there is a town on the banks of a river or bounded by the sea—Rouen, Anvers, St. Malo as well as Paris; Leheutre, light and airy; Beurdeley, the impressionist etcher of thickets and undergrowth, who is so discreet when dealing with nature that he seems to paint her with lowered lids. Finally we have Pierre Louis Moreau, the great etcher of landscapes, whose "La Ciotat" is a superb and rugged composition. This little group is assembled in the Sagot Gallery, rue de Chateaudun.

In the rue de Fleurus at the Maison des Maitres Graveurs Contemporains, M. Morancé has brought together the major part of the engravings on wood of a young artist of great talent, M. Gabriel Belot, who uses sometimes the chisel in his work, sometimes a simple penknife. His works testify to a fine comprehension of the art of wood engravings and of its exigencies, and he gives us some very good results in plates showing sincerity and character, which class their author among the best etchers of the day.

—H. S. C.

French Renaissance Cabinet for Detroit



This cabinet was presented by Mrs. Griffith Ogden Ellis to the Detroit Institute of Arts. It was among the most important gifts of the past year.

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LONDON

Seldom have I been so profoundly impressed by the display of one man's output as I was at the opening of the exhibition of Frank Brangwyn's work, organized by Mr. Croal Thomson, of Barbizon House, in the galleries in Queen's Gate built by the late Mr. McCullough for his own private collection. These galleries are exceptionally spacious and well lighted so that one sees to the best advantage the extraordinary range covered by the talent of this master draftsman in the five hundred paintings, drawings, etchings, wood engravings and lithographs which line the walls. Brangwyn seems to be gifted with an inexhaustible fertility in design, and he never experiences the temptation to repeat past triumphs for the simple reason that he has constantly more to say than his brush has leisure to express. While the extreme modernist talks of little else than rhythm and design and subordinates all other qualities to these two, Brangwyn achieves both without sacrifice of the rest, because his genius no more knows an alternative than does a fish know one in regard to swimming as a means of locomotion. When one remembers that the art galleries of the various continents have shown their perspicacity by buying up a great deal of his finest work, this exhibition (fittingly opened, I may remark by the Prime Minister, Mr. Ramsay MacDonald), appears all the more astounding. There are many Brangwyns—there is the Brangwyn who glories in the richness of massed fruits, piled high on a fruiterer's stall (he employs the theme frequently in varied forms); there is the Brangwyn of great figure compositions in which each form is instinct with vitality and at the same time considered in strict relation to the whole; there is the Brangwyn of those impressive landscape studies in which the figures on the other hand appear as mere incidents subordinate to the great forces of nature; there is the towering Brangwyn of the Stations of the Cross, who gives to the tragic incidents not the conventional rendering to which we are used but the poignancy of the actual. His "Crucifixion" is one of the finest things in the show and its meaning has been emphasized by the way in which the artist has so treated the figures at the foot of the Cross, the workmen on the ladder and the general surroundings as to make them appear of no particular epoch but rather to belong to all time. Much of the painter's most imaginative and impressive work has, of course, been done in connection with mural frescoes but we gain a fairly comprehensive idea of its value from a number of drawings included in the

show. Decorative seems an unduly slight word to apply to work that is conceived on so grand a scale, yet it is one which is peculiarly applicable to all that Brangwyn achieves. It is this quality which renders his designs, too, so particularly appropriate to the intarsia wood pictures, by A. J. Rowley, shown also in this exhibition. As a decorative medium for walls and furniture the combinations of the two techniques proves ideal. De Laszlo seems to have emerged from the cloud which obscured him during the war and to be painting royalties as assiduously as ever. An effective (this word invariably suggests itself in connection with a de Laszlo work), portrait of the Queen of Rumania, finished during the queen's recent visit to London, is to be the feature of special interest in the exhibition of his paintings which is fixed for the middle of June at the French Gallery. In her he has a sitter exactly suited to his brush. The extraordinarily imposing headdress of jeweled coronet and chains worn above swathings of silk, throws into prominence the beautiful features, and both have received due value in the treatment of the canvas. Another June fixture is that of the Paul Nash exhibition at the Leicester Galleries. All the works shown have been painted since the conclusion of the war, which diverted his themes into the realm of war subjects. He was but a little over twenty when the great upheaval occurred and it is remarkable to remember how quickly recognition of his talent came to him. He is an artist much in favor among our literary high-brows. An excellent show of modern drawings and water colors occupies the Colnaghi Galleries at present. Especially interesting are the Muirhead Bones, that of the "Northern Museum, Stockholm," doing full justice to the fine line and proportion which gives the building its impressive dignity. Mary McCrossan, who long ago established herself as one of the most successful interpreters of Italian architecture, now gives us a morning version of the Doge's Palace, a subject which one might have found hackneyed, so often has it been exploited by all and sundry, had she not brought a freshness of vision to bear upon it. This is one of our least showy among the women artists but at the same time one of those best worth watching. At the Fine Art Society, 148 New Bond St., William Walcot, who specializes in architectural drawings, is giving an exhibition of studies taken from modern buildings instead of from the classic and medieval piles that usually occupy him. —L. G.-S.

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VIENNA

The spring exhibition in the Künstlerhaus in Vienna is a review of the choicest among contemporary production. The best of the conservative group of artists are represented: Angeli, Epstein, Charlemont, Darnaut, Adams, Ameseder, Michalek, artists of deserved reputation and fame. Added to this is a show of medals comprising works from 1908 to the present time, of Austrian, American, English, French, German, Belgian, Hungarian, Italian and Czechoslovakian origin. The arrangement is intended to revivify interest in this branch of art and to instigate the creation of new designs. The Secession Society has given up the largest rooms of its club house to two German artists. Willy Jaekel aims at great figure painting in a modern way and has been very successful. Julius Hüther, of Munich, treats oil like water color and achieves good effects. Works by Haenisch, Bauriedl, Tichy, Stoitzner, Harlfinger, members of the society, are also shown. An exhibition of miniatures is shown by the Society of Friends of Miniatures in the Albertina. The display comprises 1,200 items, combining the choicest and rarest specimens of state and private possession, set up in chronological order. The oldest among them date back to Holbein's time. English, French and Austrian miniature painting is represented.

TORONTO

Edward R. Greig, curator of the art gallery of the Grange, has gone to England to visit the British Empire Exhibition. A refreshingly varied exhibit by Canadian artists is occupying all the space at the Grange gallery for the rest of the summer. A few of the outstanding names are Daniel Fowler, Paul Peel, Lucius R. O'Brien, André Lapine, J. W. L. Forster, Alice Des Claves, Bertha Des Claves, Charles Jeffreys, E. Wyly Grier, Clarence Gagnon, R. F. Gagen, P. C. Sheppard, C. M. Manley, Marion Long, G. Horne Russell, Annie D. Savage, G. A. Reid, Mary Heister Reid, Clara Hagarty, F. S. Coburn, Edmund Morris, J. W. Morrice, Minnie Kallmeyer, Robert Holmes, H. S. Palmer, Hal Ross Perrigard, Arthur Lismer, Laura Muntz Lyall, William Brynner, F. M. Bell Smith, Franklin P. Brownell, F. H. Bridgen, Wilfred M. Barnes, F. H. Johnston, L. J. Graham, St. Thomas Smith, M. A. Suzor-Cote, Tom Thompson, Owen Staples, Homer Watson and Mary Wrinch. Among the etchings and sculptures are those of J. W. Cotton, Cyril H. Barraud, Ernest Fosbery, W. W. Alexander, T. Green, F. S. Haines, Dorothy Stevens Austin, Arthur Gordon Smith, Alfred Howell, Florence Wyle, Frances Loring, E. J. Dinsmore, T. Greene and Caroline H. Armington. Peter Haworth, English designer of stained glass, has put in place one of his beautiful windows at the Agricultural College at Guelph, Ont., as a memorial to the students who fell in the war. —A. S. Wrenshall.

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BERLIN

The spring exhibition of the Academy of Fine Arts, comprising 400 works, is nothing else than a representative review of all the exhibitions that have been held during the winter season. The quantity and quality of work that has been accomplished is awe-inspiring. It is a manifestation of the high standard of modern German art ranging from Franz von Stuck to Kokoschka and Dix. The picture by Dix entitled "War," purchased by the Wallraff-Richartz Museum in Cologne, is shown here for the first time. And Berlin approves Cologne's choice! The picture is cruel in displaying the atrocities of war. But it is full of deep feeling and compassion for mankind, and is masterful in technique. Separate rooms have been devoted to pictures by Max Pechstein and Schmidt-Rottluff, and to sculptures by Kolbe. By the president of the society, Max Liebermann, are a number of portraits. Carl Hofer's canvases show a remarkable intensity of color and design. Kohlhoff, Krauskopf, Partikel are colorists aiming at grand effects. Crodell's pictures with their sharply characterizing contours, a memorial exhibition of paintings by Wilhelm Steinhilber, which are a bit out of fashion, and work of the sculptor, Max Kruse, are among the exhibits. A number of very interesting canvases are shown at Bottenwieser's. A "Madonna with Donors" is by Bembo da Cremona, portraying Francesco Sforza kneeling before the saint. An example of primitive Spanish art is an "Annunciation to the Shepherds," a charming and naive representation which is exceedingly attractive through depicting nature in all its abundance. A portrait by Lorenzo di Bicci is clean-cut and pure, and the colors are splendid. Rembrandt's father, portrayed by Gerard Dou, a study in clair-obscur, is a splendid example of Dutch art. The variety of shades and tints in a landscape by Aart van der Neer is wonderfully suggestive. An extraordinary motive has

been chosen by Hubert Robert, depicting the interior of a grotto, obviously instigated by effects of refracted light. At Flechtheim's one enjoys very much a number of paintings by the French Impressionists. Renoir, Manet and Monet are represented, the latter by a "Flower Garden" with rich and delicate tints. Courbet's more solid manner is shown in one of his landscapes. There are also examples by Monticelli, Pissarro and Degas. The National Gallery has put together an exhibition of works by the painter, Erdmann Hummel, (1769-1852). Romanticism is crossed with classicistic tendencies. In the Print Room of Berlin is an exhibition of mezzotints by English artists of the XVIIIth century. The artists represented include Watson, Arden, Houston, Finlayson, Green, Blackmore, Keating and Fisher. The Möller Gallery displays the work of Gerhard Marcks. Sculptures, drawings and woodblocks testify the versatility of this artist. An exhibition of wood sculptures of the XIVth and XVth centuries of French and German origin is at Goldschmidt-Wallerstein's. Included are the prominent pieces of the Benois-Oppenheim collection which, for some time, was exhibited in the Kaiser Friedrich Museum. The perfect grace and beauty of the wooden figures transmit the pure and harmonious style of times gone by. A first-class collection of drawings is to be seen at Amsler and Ruthardt's. The German Romantics Schwind, Richter, Spitzweg, Graff and Krüger are represented with splendid and very characteristic specimens of their work. Then there are excellent drawings by Schreyer and by Grützner, a charming study of a child's head by Thoma, several charcoal by Menzel, and drawings by Von Stuck. The most prominent among foreign artists are included such as Millet, Khnopf, Raffaelli, Léandre, Muirhead Bone, Cameron, Burne-Jones, Constable and Troyon. —F. T.

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PHILADELPHIA

The \$100 prize for the best painting of the scene and spirit of the Rittenhouse Square flower market held annually was this year opened for the first time to arrived artists and was won by Alice Kent Stoddard. The award was made publicly June 3 at the Pennsylvania Academy of the Fine Arts, and honorable mentions were made of the renderings by Mary Townsend Mason and Susette S. Keast.

The Three Arts Club held its first annual competition this month for art students. In the Pennsylvania Academy the award went to Reba Hartman for a landscape in oil "The Willows." The School of Design for Women won two of equal merit and value for Ruth Snyder's design and Rhoda Myers' landscape in oil. The School of Industrial Art prize was given to a decorative pen and ink by Miriam Tindall. The jury included Arthur Edwin Bye, Juliet White Gross, M. Virginia Fidler, Judge Edwin O. Lewis, Harriet Sartain, Charles Graffy and J. Frank Copeland.

McClees Galleries exhibit mezzotints by Edwards, Richard Smythe, Sidney Wilson, Elizabeth Gulland, Will Henderson and others.

The Plastic Club will build a new exhibition gallery in the rear of the present club house in Camac St. It will be 28x31 feet and dedicated to the memory of Mrs. Sara Patterson Snowden, a pioneer member.

Paul Martel's portrait of Miss Isabel Beckurts is on view at Welsh's Gallery. Some of the portraits and landscapes by Mr. Martel shown at the McClees Galleries are now at the Welsh Gallery.

A. A. Blum is chairman of the print committee, and Harriet Sartain, Daniel Garber, and Nicola D'Ascenzo of this city are officiating for the annual Art and Industry Exposition on a pier at Atlantic City. —Edward Longstreth.

PROVIDENCE

The gallery at the Providence Art Club has been hung with "low-priced paintings" by local artists, the second show of the character to be held at the club this season. Oils, water colors, block prints, etchings and drawings fill the walls of the gallery and overflow into the bridge room. F. Usher De Voll shows a group of his New York street scenes; by Sydney R. Burleigh are "Old House" and "Boat Landing"; by Gertrude Parmelee Cady, a group of scenes in Warren; by Eliza D. Gardiner, a group of block prints; by Mabel M. Woodward, sunny seascapes and landscapes; by Stacy Tolman, brilliant autumn landscapes; by Fred R. Sisson, a Venetian scene and others; by E. Parker Nordell, views at Gloucester and Annisquam; by John R. Frazier, impressionistic sketches; by H. Cyrus Farnum, a view of "Biskra"; by Frank C. Mathewson, a "Rockport Landmark," and by Sophia L. Pitman and Emma L. Swan, flower studies. Others represented are W. Alden Brown, Stowell B. Sherman, Hope Smith, C. L. Dodge, C. Gordon Harris, George A. Hays, Domenico Riccitelli, Ralph C. Scott, G. Eugene Ferguson, Alice Arnold, Frank W. Marshall, Antonio Cirino, Fred D. Thompson, Florence B. Wise, Antoine Refregier, Mildred Hathaway and Marion Carry. A group of etchings and drawings in the bridge room by W. H. Drury, Sophia L. Pitman, R. C. Scott and A. G. Randall complete the display.

WASHINGTON

"The Victory Monument," the First Division Memorial, located just south of the State, War and Navy Building, is almost completed. The tall shaft is surmounted by a brilliant winged Victory figure, poised upon a golden globe and holding in her outstretched hand a battle flag. Daniel Chester French designed the memorial and Cass Gilbert was the architect.

Mr. Bush-Brown's Indian sculpture for the Grand Central Galleries in New York is called "The Indian Prayer for the New-born Babe."

The exhibition of the members of the Arts Club opened on Sunday to continue until October. Among the artists well represented are Jessie Baker, Lesley Jackson, Bertha Noyes, Arthur Franklyn Musgrave, Mrs. V. O. Chase, Burtis Baker, Emily B. Waite, Mary K. Porter, Miss Riley, Mrs. Thomas L. Casey, Margaret Zimmele, Mrs. Cherry Ford White, Alice Willoughby, Marguerite Munn, Clara Saunders, Mrs. Bush-Brown, Edith Hoyt, Annie Kelley and Mrs. L. McD. Sleeth.

Emily Burling Waite has painted portraits of Mrs. George Julian Zolnay and her daughter.

There are thirty members of the Central High School Sketch Club, where Jessie Baker is art director with 435 pupils in the art classes. The pupils are doing good work in red-chalk drawings, black and white, posters, drawing from models, and out-door sketching.

Leila Mechlin has taken a cottage at Sorrento, Me. Mrs. V. O. Chase and May Marshal go to Provincetown for a month, then to Boothbay Harbor with Marguerite Munn. Mrs. Irene Given-wilson, curator of the Red Cross Museum, has sailed for France to visit the museums and galleries abroad.

Dr. Giacomo Guidi, professor of archaeology of the Royal University of Rome, recently delivered a lecture on "Michelangelo's Ideal of Beauty" before the Circolo Italiano, in the Italian Embassy. —Helen Wright.

BALTIMORE

An exhibition of garden sculpture by Rachel Hawks and Edward Berge is being held at the residence of Mr. and Mrs. Arthur W. Hawks, Jr. This is the first exhibition of its kind in this vicinity and because of the attention it has attracted it has been extended for another week.

At the Museum of Art three XVIIIth century English portraits have been installed for the summer, including "Captain Bragge" by Gainsborough, "Sir Soulden Lawrence" by Hoppner, and "Mrs. Robertson of Alt-na-Skiach" by Raeburn.

The bronze "Boy and Turtle" by Henri Crenier which was purchased by the Municipal Art Society and has been on exhibition in Mount Vernon Square, has been presented to the city by the society and accepted by the Mayor.

An exhibition of old silver, together with a collection of old sporting prints and paintings, is at the Purnell Galleries. —L. C. E.

HOUSTON

Two exhibitions are now in progress at the Art Museum. Percy Holt, of Galveston, is represented by a collection of water colors, and José Arpa, a Spaniard who has spent much time in San Antonio, shows characteristic oil paintings. —S. S.

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Midwinter is scarcely more prolific of art exhibitions than midsummer, to judge by the number of good things shown in Cleveland galleries just now. Mrs. Caroline Armington is here with her beautifully clear and virile etchings of France and her paintings of Paris, Venice and the Riviera. At the same gallery, that of the Korner & Wood Co., W. R. Button is displaying unusual old English prints. The Museum display of Cleveland art and crafts work, just closing, and 140 oils, water colors, etchings and examples of handicraft work in the new auditorium of the Lakewood library are the most notable. Emery Gellert, a modernist of the modernists, is showing freakish caricatures, a few figure studies, and some really charming landscapes at the Charmé art gallery.

The Cleveland artists' show has had the effect of opening many people's eyes to the excellence and variety of the beautiful objects produced by Cleveland craftsmen as well as by local painters, sculptors and etchers.

The Lakewood library auditorium, seating 200, and used as a meeting place for women's clubs and other groups, provides admirable gallery space for a display of oils, etchings, water colors and pastels, and cases of jewelry, pottery and batiks. Gold medals were awarded to Albert Wolff for a water color, "On the St. Clair," to Miriam Sheldon and Charles Hubbell in oils, the donors being the library board, Lakewood citizens, and the Lakewood Post. The pretty suburb intends to hold such a local art display annually, or even semi-annually, hereafter. —Jessie C. Glasier.

INDIANAPOLIS

Two international exhibitions are on through June at the John Herron Art Institute. Two galleries are filled with water colors, comprising one of the rotary collections selected for tour of the country by the Chicago Art Institute from its big international show of water colors, earlier in the year. Fifty-two artists in England, France, Sweden, Germany and America, are represented with sixty paintings.

An international exhibition of prints comes from the Los Angeles Art Museum, where it was displayed in the fifth international show by the Print Makers Society of California. It is hoped to make the display an annual event here. —L. E. M.

DETROIT

The Detroit Museum of Art Founders Society has purchased and presented to the Institute of Arts two Brussels tapestries representing scenes from the life of St. Paul, with luxuriant fruit-and-flower borders. They date from the first half of XVIth century and were acquired from the Bachstitz Galleries.

Hal H. Smith was instrumental in the formation of the Print Club of Detroit whose object shall be to promote an acquaintance among print lovers, to advance the knowledge and enjoyment of prints in every possible way, and to encourage the growth of the print department of the Detroit Institute of Arts by gift, devise and purchase. Theodore Sizer, curator of prints of the Cleveland Museum, lectured on "Print Collecting" before the newly formed organization.

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BOSTON
Dwight C. Sturgis' recently completed portrait in etching of Dr. Charles W. Eliot is attracting much attention at the Casson Galleries. It is a genial yet forceful study of the famous educator.

At the Grace Horne Gallery the alumni of the Massachusetts Normal Art School are holding an exhibition in observance of the fiftieth anniversary of the founding of the school. Margaret Fitzhugh Browne is chairman of the exhibition committee, and is showing her newest canvas, a clever picture of a chess expert working out a problem. Among the former pupils who are now instructors in the school are W. B. Hamilton, who is represented by one of his tapestry-like landscapes, and a portrait of a girl by Richard Andrew that has been carried through to an uncommonly satisfying state. Anson K. Cross, for many years a teacher at Normal Art, and now connected with the school of the Museum of Fine Arts, Boston, shows a landscape, and Leslie Thompson, also connected with the Museum school, an interior. William S. Robinson and Will Taylor of the Old Lyme group offer distinguished pictures. Others represented by paintings include Burtis Baker, Marion Pooke, Greta Allen, Otis Philbrick, William J. Kaula, Francis Flanagan, Margaret D. Stone. Sculptures are shown by Bashka Paef and Bruce Saville. Among the illustrators are N. C. Wyeth and Sam Brown. Harold Haven Brown shows his wood-block prints.

Doll & Richards offer a summer show of varied interest, with one of J. Appleton Brown's exquisite landscapes as a central point of interest. Other pictures include Chase's portrait of Louis Prang, a marine by J. Olaf Oleson, and two of Elizabeth Wentworth Roberts' sparkling and individual beach scenes.

Henry Hudson Kitson, Boston sculptor, has designed a bas-relief portrait of Louis C. Elson, long a prominent figure in Boston as a music critic and lecturer. The Elson Club of the N. E. Conservatory of Music is seeking to raise a fund among the alumni to have the plaque cast in bronze and placed near the entrance of Recital Hall in the Conservatory building.

Attendance was uncommonly large at the school exhibitions during the past week, at the School of the Fine Arts and Crafts, the Scott Carbee School, the School of the Museum of Fine Arts and the Boston University Art School.

Interest was so great in the exhibition of antique English silver and old English plate at the new galleries of Robert C. Vose that it was continued beyond the time originally planned by the collector, Brainard Lemon. No such collection of this particular sort has been seen in Boston so far as any of the local experts can recall.

—E. C. Sherburne.

BERKELEY

Twenty-five pastels by Ray Boynton are being shown in the East Gallery of the California League of Fine Arts. An exceptionally fine example of his keen understanding of color is found in "The Tunnel Road."

In the west gallery of the California League of Fine Arts is an exhibition of the work of Blanding Sloan, New York painter, etcher and theatrical designer. In this showing Sloan has seven different groups in various mediums; paintings in oils and water colors, etchings, drawings in charcoal and other mediums, photopoints, photographs and a model children's nursery garden suggested by the artist for San Francisco. During July and August Mr. Sloan will teach painting, etching and theatrical design for the extension division of the University of California at Carmel-by-the-Sea.

—Nita C. Pratt.

SOUTH BEND, IND.

Twenty-five paintings by Alexis J. Fournier are hung at the South Bend Country Club. European landscapes and pictures painted in the vicinity of his former home at East Aurora, N. Y., are included. The exhibit will remain during the summer.

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LOS ANGELES

Biennial week of the Federation of Women's Clubs was full of art activities and many special exhibitions were held in honor of Mrs. Rose V. Berry, chairman of the department of fine arts. The Painters of the West at the Biltmore Salon, the Painters and Sculptors Club at the Stendahl Galleries in the Ambassador Hotel.

Benjamin Brown's painting "Yosemite, Witchery of Winter," and Joseph Raphael's canvas "The Japanese Doll" won the two \$1,000 prizes offered at the third exhibition of Western Painters. The choice was made by club women from five paintings. Brown's picture will be the property of the Women's Clubs of this district, while Raphael's will be added to the permanent collection of the Los Angeles Museum.

Honorable mention was given to Armin Hansen's "Vespers," Robert Reid's "Reflections," Jack Wilkinson Smith's "Opal Surf," and Edouard Vysek's "Salome."

Anthony Anderson, for twenty years art critic of the Los Angeles Times, has left for an extended trip through the East and abroad. The local art news in the Times will be written by Arthur Millier.

The Ebell Club, as a biennial offering, is showing an exhibit of landscapes by William Silva.

Frenz Imbrey, a Russian artist who spent five years as a refugee in Siberia and northern China, is showing water colors at Barker Brothers.

Francisco Cornejo, a Mexican artist who has spent twelve years in California, has established a studio in connection with the Mexican consulate here. His intention is to familiarize Americans with the Mayan, Aztec, Toltec and other early designs which form the basis of the Mexican industrial arts.

The Southwest Museum will exhibit fifty-four costumes worn by Antonio Corsi, a world famous artist's model. The costumes were used by the famous painters who employed him as the model for many of their most successful pictures. Among the many important delineations of Signor Corsi's head is the Hosea of the Prophet series by Sargent.

—Elizabeth Bingham.

SANTA BARBARA, CAL.

An art school will be opened here by the Community Arts Association with a faculty made up of teachers brought from England, and prominent Western artists and musicians. Frank Morley Fletcher, an English artist, is now director of the school. Carl Oscar Borg, painter of the Southwest, will be among the teachers.

MONTCLAIR

Artists of Montclair and vicinity are exhibiting at the Montclair Museum. An informal reception and private view, conducted by the Montclair Art Association, will open the display Saturday afternoon.

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CHICAGO

Robert Allerton, a trustee of the Art Institute, has just presented Rodin's bronze "Adam" to the Institute. Early in the year Martin A. Ryerson, a vice president, gave an exquisite small marble of "Eve" by Rodin. "Adam" was first exhibited at the Salon of 1881.

Thomas Wood Stevens, who produced "The Pageant of the Renaissance" for the Art Institute in 1909 under the auspices of the Antiquarian Society, will take charge of the school of dramatic art to open at the Institute in the autumn. Until the Goodman Theatre is completed, short plays will be produced in Fullerton Hall.

Landscape paintings as permanent exhibits have been placed in the windows of the new Canadian Pacific Railway offices in the big Straus building on Michigan Ave. Norman Wilkinson, English marine painter, and Belmore Browne, American artist, executed the canvases. There are two marines by Wilkinson and a mountain scene by Browne.

Leopold Seyffert has completed a second portrait of Frank G. Logan to hang in the halls of Beloit College. The pose and costume of the academic gown of black and purple used in the portrait shown at the Art Institute in the autumn, appears in this, only the canvas is slightly smaller. Mr. Logan, a trustee of Beloit College, founded a memorial hall in which stands his bronze bust by Albin Polasek.

The fifteenth annual summer school of painting at Saugatuck, Mich., under the auspices of the Art Institute Alumni Association will open June 20. Frederick F. Fursman is the director and Edgar A. Rupprecht, assistant.

The sale of the portrait of Joseph Porter by Hogarth was announced by Chester Johnson. Mr. Johnson said the work was acquired by a collector who wished to be unnamed.

—Lena May McCauley.

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CINCINNATI

"More and more we are beginning to realize the great advantage in being able to see together so many of the best things that American artists are producing today," says M. R. C. in the *Enquirer*, commenting on the large attendance at the annual exhibition of American art in the Museum. "For to see side by side paintings by Sargent, Bellows, Frieske, Benson, Garber, Henri, and a score of others is indeed a privilege and an important factor in Cincinnati's own artistic development."

"It is interesting to see Benson's 'Girl in Blue Jacket' and Bellows's 'Portrait of Mary' on the same wall, the former with its delicate precision, its subtle feeling for value and color harmony, the latter with its broad freedom and bold rendering of form and surface; and yet how each one complements the other, and what charm each one contains!"

"Frieske's 'Morning Toilet' is another solution of the problem he loves—pale, diffused light on a nude figure, standing before a dresser and surrounded with the intimate little accessories of a boudoir—a beautiful composition, keyed to the highest and most delicate tones. His 'Girl Rousing Lips' is another fine bit of painting and a charming subject."

"William Ritchel's 'Thundering Breakers' is one of the most convincing canvases in the exhibition, and one of the most interesting marines we have ever had. He is a versatile painter, but sure of his ground and courageous of statement."

"Jean McLane's 'Portrait' is a clever piece of painting; a good portrait of a child, and design and color problem as well, painted with spirit and sureness. 'The Kiss' is a more tender, sympathetic rendering of childish form and color."

J. E. Kunz, a Cincinnati painter, was awarded both the first and second prizes in the exhibition of Tennessee artists at Nashville. The paintings are two that were exhibited in the Duveneck Society show last winter at the Museum, a landscape painted in Norway last summer and a beautiful nude."

PITTSBURGH

Mezzotints by S. Arlent Edwards are shown at the Gillespie Galleries. *The Post* says:

"Pittsburgh has had a prominent part in developing modern mezzotints through the interest of John Fraser. John Fraser first encouraged S. Arlent Edwards, the leading modern worker in mezzotint, when Edwards was making engravings to be printed on parchment. Edwards was a very young man with an obsessing desire to perfect his work. He was not satisfied with the Victorian story-telling pictures that invaded the land through engravings."

"Fraser, who was interested in Edwards' work, secured the attention of men equipped to persuade the public to see the merits of the young artist. Then Edwards began experimenting with color."

C. Valentine Kirby, state director of art education, will be one of the guest instructors at the summer session of Carnegie Institute. Mr. Kirby will give a series of lectures and informal talks to students in the departments of painting and illustration, and applied arts, from July 7 to 18. Other lectures will be given throughout the summer at the Institute in order to take full advantage of the contents of the Institute's museum and its department of fine arts."

The recent exhibition of paintings by Blampied, Boudin and Fragonard was held at the Gillespie Galleries instead of at the Wunderley Galleries, as erroneously announced in THE ART NEWS. There was a large attendance."

TOLEDO

Mrs. Grace Rhoades Dean is the new president of the Athena society; Mrs. H. Clifford Lamb vice president; Mrs. William P. Stafford, secretary and treasurer; Elizabeth Caine, chairman of the executive committee.

Applied and graphic arts done by students in the Museum School of Design are being exhibited in two of the smaller galleries of the Museum until the middle of June.

Last year the Artkian members found exhibiting each month during the spring, summer and fall of outdoor sketches such a success that the plans will be continued this year. The walls of the large Artkian studio and club rooms are now hung with sketches made in May. The exhibition is not public.

Woodruff Brothers' art store will be the receiving station for Toledo and Northwestern Ohio for paintings intended for the Ohio State Fair late in August. —Frank Sottek.

ENGLEWOOD, N. J.

The fourth annual exhibition of the Palisades Art Association at Lyceum Hall includes a memorial exhibition of the work of Peter Newell. Other exhibits are by "Pop" Hart, Van Deering Perrine, William Fisher, Frederick Roth, Helen Park Stockman, Laura Sumner, Jessica McMann and Mrs. P. L. Wurtz. The exhibition extends through June 14.

**THANNHAUSER
GALLERIES****LUCERNE****MUNICH****DENVER**

The thirtieth annual exhibition of the Denver Art Museum in the gallery of the Public Library comprises seventy-eight paintings. Of these five are selections from the Southwestern painters' exhibition that has been on display at Norman, Okla. The other paintings and sculptures are by Colorado or former Colorado artists and the exhibition ranks well with previous displays. Thirty more paintings from the Southwestern painters' exhibition were hung in Chappell House.

The Museum makes no awards at its annual displays. The jury of selection included Robert Alexander Graham, Dean Babcock, Anne Gregory Ritter, Clara Sorensen Dieman and Estelle Stinchfield.

The Southwestern painters represented are F. G. Applegate, Ernest L. Blumen-

schein, Gustave Baumann, William P. Henderson and Walter Ufer. The other artists, who show one or more pictures each, are: Illa McAfee, Dean Babcock, Albert Bancroft, George Albert Burr, Claire Buzard, Nellie Carroll, Abbie Candlin, A. Carstens, F. W. Currien, Robert Graham, Belle L. Hartung, Elsie H. Haynes, Grace Church Jones, Robert Johnson, Charles M. Kassier, Jr., A. Morris, Henry Read, Anne Gregory Ritter, H. V. Skene, Elizabeth Spalding, David Spivak, Estelle Stinchfield, Ernest Thorne Thompson, Capt. Albert J. Treichler, Elmer Page Turner, Eleanor Wigston, Anne F. Bloomfield, J. I. McClymont, Alice Craig, Eleanor R. Ormes, W. J. Potter, Robert Reid, Katherine Smalley and F. Drexel Smith. The sculptors who exhibit are Clara Sorensen Dieman, Robert Garrison and Marguerite Kassler.

NEW YORK EXHIBITION CALENDAR

Ackerman Galleries, 10 East 46th St.—American and English marine paintings and prints, through June.

American Museum of Natural History, Columbus Ave. and 77th St.—Semi-precious stone carvings by Russian lapidaries of the Czarist regime.

Arlington Galleries, 274 Madison Ave.—Exhibition of paintings by American artists.

Art Center, 65-67 East 56th St.—Monthly competition of the Pictorial Photographers of America and the work of the Orange, N. J., Camera Club, to June 30; "Fifty Books of the Year," chosen by the American Institute of Graphic Arts, to June 30.

Babcock Galleries, 19 East 49th St.—Summer exhibition of American paintings.

Brooklyn Museum—Memorial exhibition of the works of Frederick W. Kost; paintings by a group of Canadian artists, through June.

Charles of London, 2 West 56th St.—Exhibition of European and Near Eastern arms and armor.

City Club, 55 West 44th St.—Summer exhibition of landscapes by American artists.

Daniel Gallery, 600 Madison Ave.—Paintings by modern Americans.

Dudensing Galleries, 45 West 44th St.—Paintings by modern American and European artists.

Durand-Ruel Galleries, 12 East 57th St.—Exhibition of French paintings.

Ehrich Galleries, 707 Fifth Ave.—Landscapes, flower paintings and decorative portraits by the old masters, through June.

Fearon Galleries, 25 West 54th St.—Old masters and primitives; French paintings of the XIX century.

Ferargil Galleries, 607 Fifth Ave.—Paintings by American artists.

Grand Central Galleries, 6th floor, Grand Central terminal.—Paintings and sculpture by American artists.

Holt Gallery, 630 Lexington Ave.—Carvings and miniature sculpture; paintings by Jean Jacques Pfister.

Kennedy Galleries, 693 Fifth Ave.—Exhibition of American prints.

Keppel Galleries, 4 East 39th St.—Woodcuts and drawings by Florence Ivins.

Kraushaar Galleries, 680 Fifth Ave.—Paintings by American and foreign artists.

John Levy Galleries, 559 Fifth Ave.—Foreign and American paintings.

Lewis and Simmons, Heckscher Bldg., 730 Fifth Ave.—Old masters and art objects.

Macbeth Galleries, 15 East 57th St.—Paintings by American artists.

Metropolitan Museum, Central Park at 82nd St.—Exhibition of "The Arts of the Book," to Sept. 14; modern European drawings; Chinese color prints.

Milch Galleries, 108 West 57th St.—Selected group of American paintings.

Montross Galleries, 550 Fifth Ave.—Special exhibition of paintings by American artists, to June 30.

J. B. Neumann's Print Room, 19 East 57th St.—Max Weber exhibition; prints by Redon and Bresdin, to June 21.

N. Y. Public Library, 42nd St. and Fifth Ave.—The year's accessions to the print department, and portraits of print-makers, to November.

N. Y. Public Library, 203 West 115th St.—Paintings by Luis Mora and woodcuts by Mary MacRae White, through the summer.

Ralston Galleries, 4 East 46th St.—Early English portraits and Barbizon paintings.

Rehn Galleries, 693 Fifth Ave.—Selected American paintings.

Reinhardt Galleries, Heckscher Bldg., 57th St. and Fifth Ave.—Paintings by Tintoretto, Montagna, Ruisdael, Lawrence, and others; drawings by old masters, through June.

Salmagundi Club, 47 Fifth Ave.—Summer exhibition, to Sept. 15.

Schwartz Galleries, 517 Madison Ave.—Modern paintings and etchings.

Scott & Fowles Galleries, 667 Fifth Ave.—XVII century English paintings and modern drawings and bronzes.

Arthur Tooth & Sons, 709 Fifth Ave.—Specialists in XVIII century English, French and Barbizon paintings.

Howard Young Galleries, 634 Fifth Ave.—Summer exhibition of paintings by American and European artists.

STOLEN FROM PRIVATE HOUSE

Two pictures described as below

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paid for information leading to location of pictures or their recovery.

A. London Street Scene. In front of grocery store on side of street bearded man wearing blue apron stands in door of store. In window of store are bins of coffee, tea, sugar, etc., in bulk, with price cards stuck in them. In street there is a barrel lying on its side; next to it are two boys, one on his back with doll clutched in right hand, while the other is standing over him in fighting position. A little girl sits on curbstone crying. Kneeling down in barrel there is another little girl who is watching two boys trying to force another boy into barrel with her. On sidewalk there is an old-fashioned wooden grocery carrier with four short legs and four handles. In carrier are meats and vegetables. A small dog is smelling around them. There is an old-fashioned English nurse-maid standing on sidewalk just back of small baby carriage. Strewn about are vegetables, marbles, oranges, school-bag and books—one of them open disclosing the print. The children are typically English as shown by ruddy cheeks and dress.

The painter is T. Hunt. Size 50" x 32"

B. Arabian Horse Scene. On bank of river. In foreground there are eight horses, ridden by Arabian soldiers. Each soldier carries long Arabian rifle and is dressed in long flowing robes and turbans. The foremost horse is large and white horse. In background are stragglers riding up to join others who have halted before the river. Also may be seen smoke of enemies camp. The foremost soldier in picture points to the smoke.

The painter is Gebhart. Size 72" x 90"

Anyone having knowledge of the whereabouts of one or both of these paintings please reply in confidence and receive reward, notifying

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